

Fern Hill

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Andrew Lewis

Fern Hill

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Fern Hill

Fern Hill is a setting of Dylan Thomas's famous poetic evocation of idyllic childhood memory and lament for its loss; a poem that Dylan himself said was 'for evening and tears'.

Rather than a conventionally sung vocal line, the piece uses the poet's own reading of his work as a melodic thread around which an orchestral commentary and elaboration is formed. Dylan was a key figure in the spoken-word recording industry, recording 'Fern Hill' along with four other poems and 'A Child's Christmas in Wales' for the launch of the newly formed Caedmon label in New York in 1952. It is this recording which sits at the heart of the work.

Although writing in English, Dylan Thomas's reading style seems to spring directly from the tradition of bardic recitation so deeply embedded in the culture of Welsh language poetry. He reads his poetry as music, carefully crafting each phrase and cadence, measuring every pause and guiding the rise and fall of vocal inflection, so that the effect is more of song than of speech. All of the material in the piece – the rhythms, melodies, harmonies and even some of the orchestration – comes directly from this recitation, using audio analysis tools developed at Ircam, Paris. From within the orchestra Dylan's voice can be heard, sometimes clearly, at other times more deeply enmeshed in the orchestral texture. In this way the poet himself becomes the soloist, and the poem becomes the music.

I am indebted to Gilbert Nouno, Arshia Cont and Grégoire Carpentier who, along with their teams at Ircam, developed many of the technical means used to create the piece. The audio recording and text of 'Fern Hill' are used by kind permission of HarperCollins and the Trustees of the Dylan Thomas Estate.

*Andrew Lewis
Bangor, September 2014*

Andrew Lewis

Fern Hill

for orchestra and electronics

Text by Dylan Thomas

Orchestra

piccolo (doubling fl. 3)
2 flutes
2 oboes (ob. 2 doubling English horn)
2 clarinets in A
2 bassoons
contrabassoon (doubling bsn. 3)

4 horns in F
3 trumpets in C
3 trombones

timpani
percussion (1 player)
(suspended cymbal, snare drum, bass drum,
tam-tam, glockenspiel, tubular bells)

harp

strings

electronics

*All instruments are notated at sounding pitch,
except piccolo & glockenspiel (8va)
and contrabassoon & double bass (8vb)*

duration c. 17 min.

Note on tempo

The electronic part consists of samples taken from a recording of Dylan Thomas reading his poem 'Fern Hill', triggered in short sections by the timpanist and percussionist, and much of the music consists of the orchestra playing in synchronisation with the rhythms of Thomas' speech. For this reason a strict tempo of 100 or 50 bpm must be maintained whenever the electronic part can be heard. When the electronics are silent, greater flexibility with tempo is possible.

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Fern Hill

Text: Dylan Thomas (1914-1953)

for orchestra and electronics

ANDREW LEWIS

This page of the musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in 4/4 time with a tempo of 100 beats per minute. The instruments listed on the left are Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in A, Clarinet 2 in A, Horn 1 in F, Horn 3 in F, Horn 2 in F, Horn 4 in F, Trumpet 1 in C, Trumpet 2 in C, Trumpet 3 in C, Trombone 1, Trombone 2, Bass Trombone, Timpani, Electronics, Sus. Cymbal, Tam-tam, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass.

The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also features articulation marks like accents, slurs, and trills. Performance instructions include "Trigger *)", "TIME...", "hard", "gliss.", "div.", "senza vib.", "l.v.", "damp", and "To Eng. Hn.". The score is divided into two systems, with the first system ending at measure 100 and the second system starting at measure 101.

*) The timpanist and percussionist use MIDI drums and/or MIDI pedals to trigger playback of pre-recorded samples of Dylan Thomas' reciting 'Fern Hill'. The triggers are to be played according to the rhythm indicated in this part. The numbers in circles indicate which sample will be played back (automatically). The 'Electronics' part shows an approximation of the resulting sample playback.

11

Picc. *ff* ³

Fl. 1 *mf* *pp* *ff* ³ ³

Fl. 2 *mf* *pp* *ff* ³ ³ *pp*

Eng. Hn. *p* *ff* ³ *ff* *pp*

Cl. 1 *mf* *pp* *pp cresc.* *ff* ³ ³

Cl. 2 *mf* *pp* *f* ³ ³

Bsn. 1 *f* ³ ³

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *pp* *pp* *ff* *sfz* *sfz* *sim.*

Hn. 3 *pp* *pp* *ff* *sfz* *sfz* *sim.*

Hn. 2 *ff* *sfz* *sfz* *sim.*

Hn. 4 *ff* *sfz* *sfz* *sim.*

Tpt. 1 (sord.) *pp* *mp* *pp* *pp* *senza sord.* *pp* *f* ³ ³ *ff* *p*

Tpt. 2 (sord.) *pp* *mp* *pp* *pp* *senza sord.* *mf* *ff* *p*

Tbn. 1 *f* ³ ³ *mf* *ff* *mf* *ff* *sim.* *sim.*

Tbn. 2 *f* ³ ³ *mf* *ff* *mf* *ff* *sim.* *sim.*

B. Tbn. *f* ³ ³ *mf* *ff* *mf* *ff* *sim.*

Timp. *mf* *f* ³ ³ *ff* *mf* *ff* *sim.*

Elec. *let me play...*

S. D. *mp* *pp* *ff* *(damp)* *f*

B. D. *f*

Hp. *p* *mf* *ff*

Vln. I *pp* *ff* *f* *> p* *f > p* *mf > p*

Vln. II *pp* *ff* *f* *> p* *f > p* *mf > p*

Vla. *ff* *f* *> p* *f > p* *mf > p*

Vc. *p* *ff* *f* *> p* *f > p* *mf > p*

Cb. *pp* *ff* *f* *> p* *f > p* *mf > p*

*) All harmonics are notated at *sounding* pitch

[illegible]

*) When the word '*gliss*' is written, as here, a continuous slide is intended. Where there is a line but no '*gliss*', this indicates an expressive portamento (Mahler et al)

30

Picc. *p* *mf* *pp* *p*

Fl. 1 *mp* *pp* *p*

Fl. 2 *p* *mp* *pp*

Ob. 1 *mp* *pp* *p* *mp*

Ob. 2 *mf* *pp* *p* *p* *mp*

Cl. 1 *mp* *pp* *p* *mp*

Cl. 2 *p* *mp* *p* *mp*

Bsn. 1 *p* *mp* *pp* *p* *mp*

Bsn. 2 *mp* *pp* *p* *mp*

Hn. 1 *p* *p < f* *p < f* *sim.*

Hn. 3 *p* *p < ff* *p < f* *sim.*

Hn. 2 *p* *p < f* *sim.*

Tpt. 1 *p* (sord.) *p < f* *p < f* *sim.*

Tpt. 2 *p < f* *p < f* *p < f* *sim.* *senza sord.* *mp*

Tpt. 3 *mp* (senza sord.)

Tbn. 1 *p* *p < f* (sord.) *p < f* *p < f* *p < f*

Tbn. 2 *p* *p < f* *p < f* *p < f*

B. Tbn. *p*

Timp. *p* *mf*

Trigger ④ ⑤ ⑥

Elec. *Now as I was young and ea-sy un-der the ap-ple boughs A-bout the lil-ting house and hap-py*

Cym. *hard* *p* (choke) *mp*

S. D.

A (1. non-trem)

Vln. I *div.* *pp* *ff*

Vln. II *div.* *pp* *ff*

Vla. *div.* *pp* *ff*

Vc. *pp* *pizz.* *f* *pp* *ff*

Cb. *f* (pizz.) *f*

2 **B** $\text{♩} = \text{♩}$ ($\text{♩} = 50$)

41

Picc. p pp

Fl. 1 p pp

Fl. 2 p pp

Ob. 1 p pp

Ob. 2 p pp

Cl. 1 p pp

Cl. 2 p pp

Bsn. 1 p pp

Bsn. 2 p pp

Hn. 1 pp mp

Hn. 3 pp mp pp mp

Hn. 4 pp mp pp mp

Tpt. 1 (sord.) pp mp

Tpt. 2 pp mp pp mp

Tpt. 3 p (sord.) pp mp

Tbn. 1 pp mp pp mp pp mp

Tbn. 2 pp mp pp mp pp mp

Timp.

Elec. as the $grass$ was $green,$ The $night$ $a-$ $bove$ the $din - gle$ $star - ry,$

Cym.

Glock. mp

Hp. f

2 **B** $\text{♩} = \text{♩}$ ($\text{♩} = 50$)

Vln. I unis., senza vib. pp

Vln. II nat. unis., senza vib. pp

Vla. unis., senza vib. pp

Vc. arco, div. senza vib. mf mp arco, senza vib. mf mp

Cb. arco senza vib. pp

55 $\frac{4}{4}$ C $\text{♩} = \text{♩}$ ($\text{♩} = 100$)

Picc. mp mf f ff mf p

Fl. 1 mp mf f ff mf p

Fl. 2 mp mf f ff mf p

Ob. 1 mp mf f ff mf p

Ob. 2 mp mf f ff mf p

Cl. 1 pp mp mf ff mf p

Cl. 2 mp mf ff mf p

Bsn. 1 p pp mp mf ff f p

Bsn. 2 p pp mf ff f p

Hn. 1 pp ff ff p

Hn. 3 pp ff mf p

Hn. 2 p pp ff

Hn. 4 p pp ff

Tpt. 1 p pp ff mf p

Tpt. 2 ff

Tpt. 3 ff

Tbn. 1 p pp ff mf p

Tbn. 2 p pp ff f p

B. Tbn. f p

Timp. p ff p

Elec.

Trigg. $\textcircled{9}$ TIME Trigger

Hp. p

C $\text{♩} = \text{♩}$ ($\text{♩} = 100$)

$\frac{4}{4}$ p $2. \text{ nat., trem.}$ $div.$ $1. \text{ flag.}$ ff $2. \text{ nat.}$ mf $1. \text{ sul pont.}$ f $div.$ $sul \text{ tasto}$ ff f pp $un.$ ff f pp $pizz.$ f pp

Vln. I ff $2. \text{ nat.}$ mf $1. \text{ sul pont.}$ f $div.$ $sul \text{ tasto}$ ff f pp

Vln. II ff $2. \text{ nat.}$ mf $1. \text{ sul pont.}$ f $div.$ $sul \text{ tasto}$ ff f pp

Vla. ff $2. \text{ nat.}$ mf $1. \text{ sul pont.}$ f $div.$ $sul \text{ tasto}$ ff f pp

Vc. ff $2. \text{ nat.}$ mf $1. \text{ sul pont.}$ f $div.$ $sul \text{ tasto}$ ff f pp

Cb. ff $2. \text{ nat.}$ mf $1. \text{ sul pont.}$ f $div.$ $sul \text{ tasto}$ ff f pp

62

Picc. *mf* *3*

Fl. 1 *mf* *3*

Fl. 2 *mf* *3* *p*

Ob. 1 *mf* *3* *p*

Ob. 2 *mf* *3*

Cl. 1 *mf* *3* *p*

Cl. 2 *f* *3*

Bsn. 1 *f* *3*

Bsn. 2 *f* *3* *p*

Hn. 1

Tpt. 1 *mf* senza sord.

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mf* senza sord.

Tbn. 2 *mf* senza sord.

B. Tbn. *mf* senza sord.

Timp. Trigger 11 12

Elec. Time let me hail and climb Gold - en in the hey-days of his eyes, Gold - en in the hey-days of his eyes, Gold - en in the hey days of his eyes,

Trigg. 10

Cym.

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. arco *mf* *mf*

8

D

71

Picc. *p* *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf*

Cbsn.

Hn. 1 *sfz* *sim.*

Hn. 3 *sfz* *sim.*

Hn. 2 *sfz* *sim.*

Hn. 4 *sfz* *sim.*

Tbn. 1 *f* *mf* *p*

Tbn. 2 *f* *mf* *p*

B. Tbn. *f* *mf* *p*

Timp. *f* *mf*

Elec. And ho-noured a-mong

Trigg. (damped) (sim.)

B. D. *mf* 13

D

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

75

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *mf* *open* *sfz* *open* *mf* *p* *mf*

Hn. 3 *sfz* *open* *mf* *p* *mf*

Hn. 2 *sfz* *open* *mf* *p* *mf*

Hn. 4 *sfz* *open* *mf* *p* *mf*

Tpt. 1 *mf* *sord.* *mf* *p*

Tpt. 2 *mf* *sord.* *mf* *p*

Tpt. 3 *mf* *sord.* *mf* *p*

Tbn. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B. Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Timp. *p*

Elec. *wa gons I was prince of the ap-ple towns* *And ho*

Trigg. 14

B. D.

Vln. I *ff* *p* *mf* *p*

Vln. II *ff* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

[illegible]

* NOTE: the music *as heard* gives the impression of a ritardando, but a strict tempo must be maintained for synchronisation with the electronics

F

105

Fl. 1+2 *f* *espress.* *a 2.*

Ob. 1+2 *mf*

Elec. And as I was green and care free_ fa mous a-mong the barns_ A-bout the hap-py yard_ and sing - ing as the farm was home_ In the sun that is young once on-ly TIME

Trigg. (Percussion) 21 22 23 24 25

Hp. *f* *f*

Vln. I *f* *legato espress.* *unis.* *(port.)* *(no port.)*

Vln. II *mp legato* *(port.)* *tr* *p*

Vla. *mp legato* *(port.)* *V.S.* *p*

Vc. *pizz unis.* *mf* *div. arco* *f* *p*

Cb. *mf* *pizz* *f*

F

113

Fl. 1+2 *mf* *p* *mf* *f* *a 2.*

Ob. 1+2 *mf* *p* *mf* *f* *a 2.*

Hn. 1-4 *mf* *p* *mf* *f* *a 4 (open)* *(open)* *(open)* *(open)*

Elec. LET ME PLAY Time_let me play and be_ Gold - en in the mercy of his means_ And green and golden_ I was huntsman and herdsman_ the_ calves Sang

Trigg. (Percussion) 26 27 28 29

Hp. *f*

Vln. I *p* *mf* *legato* *mf* *div.*

Vln. II *mf* *legato* *tr* *p*

Vla. *mf* *legato* *tr* *p*

Vc. *pizz.* *mf* *(arco)* *(pizz.)* *f* *p* *unis. pizz.*

Cb. *f*

*) Notwithstanding portamenti, the underlying rhythm should remain clear

133

Fl. 1 *pp* *p* *pp* *p* *pp*

Ob. 1 *pp*

Cl. 1 *p* *pp* *p* *pp*

Cl. 2 *mp* *pp* *mp* *pp*

Bsn. 1 *p* *mp* *p* *mp* *pp*

Hn. 1 *pp* *sim.* *pp*

Hn. 3 *pp* *sim.* *pp*

Hn. 2 *pp* *sim.* *pp*

Hn. 4 *pp* *sim.* *pp*

Tpt. 1 (sord.) *pp* *sim.*

Tpt. 2 (sord.) *pp* *sim.*

Tpt. 3 (sord.) *pp* *sim.*

Timp.

Elec. *slow-ly* *And the sab-bath rang slow-ly In the peb-bles of the ho-ly streams*

Tub. B. (l.v.)

Hp.

Vln. I *senza vib. (plainchant)* *p* *pp* *sim.* *p* *pp*

Vln. II *senza vib. (plainchant)* *pp* *ppp* *sim.* *pp*

Vla. *senza vib. (plainchant)* *p* *pp* *sim.* *p* *molto legato*

Vc. *senza vib. (plainchant)* *p* *pp* *sim.* *p*

Cb. *arco, senza vib. (plainchant)* *p* *pp* *sim.* *p*

4

4

H

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Elec.

Tub. B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

To Picc.

4

4

H

149 Piccolo Piccolo

Picc. *f* *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Elec. All the sun long it was run-ning, it was love-ly, the hay Fields high as the house, the tunes

Trigg. 35

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vc. *p* *mf* *p* arco

Cb. *p* *mf* *p*

155

Picc. *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Eng. Hn. *mf* *f* To Ob.

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Elec. from the chim-neys

Trigg. 36

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p*

Vc. *sim.* *p* arco

Cb. *mf*

159 *molto rit.* *a tempo* 3. To Fl.

Picc. *mf* *f* *f*

Fl. 1 *f* *p* *f*

Fl. 2 *f* *p* *f*

Ob. 1 *f* *p* *f*

Ob. 2 *f* *p* *f*

Cl. 1 *mf* *p* *f*

Cl. 2 *f* *p* *f*

Bsn. 1 *f* *mf* *f* *p*

Bsn. 2 *f* *mf* *f* *p*

Bsn. 3 *mf* *f* *p* *f* To Contra

Hn. 1 *p* *ff* *p* open *p* *f* *sim.*

Hn. 3 *p cresc.* *mf* *f* *mf* *p* *p* *f* *sim.*

Hn. 2 *p cresc.* *ff* *mf* *mf* *p* *p* *f*

Hn. 4 *mp* *mf* *p*

Tpt. 1 *senza sord.* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *sim.*

Tpt. 2 *(sord.)* *mf* *p* *f* *mf* *p* *f* *p* *f* *sim.*

Tpt. 3 *(sord.)* *mf* *p* *f* *mf* *p* *f* *p* *f* *sim.*

Tbn. 1 *f* *(senza sord.)* *f* *p* *mf* *p* *f* *mf* *p* *f* *(senza sord.)* *p* *f*

Tbn. 2 *f* *(senza sord.)* *f* *p* *mf* *p* *f* *mf* *p* *f* *(sord.)* *sord.* *p* *f* *sim.*

B. Tbn. *mf* *mf* *f* *p* *f* *p* *f* *p* *f* *f*

Timp. *f* *p*

Elec. *3* *it was air And play ing love-ly and wa-te - ry* *And fire fire fire fire* *40* *green as grass*

Trigg. *37* *38* *39*

S. D.

molto rit. *a tempo*

Vln. I *f* *mf* *f* *ff* *p* *div.* *f* *p* *ff* *pp* *unis.*

Vln. II *f* *mf* *f* *f* *p* *div.* *f* *p* *ff* *pp* *unis.*

Vla. *f* *mf* *f* *f* *p* *div.* *mf* *p* *ff* *pp* *unis.*

Vc. *f* *mf* *mf* *f* *p* *div.* *f* *p* *ff* *pp* *unis.*

Cb. *mf* *f* *p* *f* *p* *arco* *f* *p* *ff*

[illegible][illegible]

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Bass Trombone, Timpani, Electric Percussion, and Triggers. The score is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The music is divided into measures, with dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) indicating the volume. There are also markings for *gliss.* (glissando) and *arco* (arco). The score includes a section marked "51" and "52", which are likely measures or measures. The page is numbered "224" in the top left corner. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The instruments are arranged in a standard orchestral layout, with the woodwinds in the front, the brass in the back, and the strings at the bottom. The score is a page from a larger manuscript, as indicated by the page number and the "224" in the top left corner. The score is a page from a larger manuscript, as indicated by the page number and the "224" in the top left corner. The score is a page from a larger manuscript, as indicated by the page number and the "224" in the top left corner.

231

53

10

 Δ

242 *To Flute*

Picc. *mf* *f* *p*

Fl. 1 *f* *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *f* *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *f* *ff* *p*

Cl. 2 *ff* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *mf*

Hn. 3 *f* *p*

Hn. 2 *p* *p*

Hn. 4 *p* *f* *p*

Tpt. 1 *mf* *p* *f* *p*

Tpt. 2 *mf* *p* *f* *p*

Tpt. 3 *mf* *p* *f* *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Elec. And the sun grew round that ve-ry day... So it must have been after the birth of the simple light In the first, spinning place

Trigg. 57 58 (damped)

B. D. *mf*

Vln. I *f* *p* *f* *p* *pp* *p* *f*

Vln. II *f* *p* *f* *p* *pp* *p* *f*

Vla. *p* *pp* *p* *f*

Vc. *f* *p*

Cb. *f* *p*

Flute *p* *ff* *f*

253 (tr) To Picc.

Fl. 3 *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 (open) *mf*

Hn. 3 stopped *mf*

Hn. 2 (open) *mf*

Hn. 4 stopped *mf*

Tpt. 1 sord. *mf*

Tpt. 2 sord. *mf*

Tbn. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B. Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Timp.

Trigger

59 60 61

Elec. the spell-bound horse-es walk - ing warm out of the whin-ny - ing green sta - ble On to the fields of praise

B. D.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

L

260

Picc. *p*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *f*

Hn. 1 *sfz*

Hn. 3 *sfz*

Hn. 2 *sfz*

Hn. 4 *sfz*

Tbn. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

B. Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Timp. *mf*

Elec. And hon-oured a-mong

Trigg.

B. D. 62

L

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. div. *f* *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. div. *f* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *f* *mf* *p* *mf* *p* *mf* *p* *mf*

264

Picc. *p*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *sfz* *mf* *open*

Hn. 3 *sfz* *mf* *open*

Hn. 2 *sfz* *mf* *open*

Hn. 4 *sfz* *mf* *open*

Tpt. 1 *mf* *p* (sord.)

Tpt. 2 *mf* *p* (sord.)

Tpt. 3 *mf* *p* (sord.)

Tbn. 1 *p* *mf* *p*

Tbn. 2 *p* *mf* *p*

B. Tbn. *p* *mf* *p*

Timp.

Elec. fox-es and pheasants by the gay house

B. D.

Vln. I *ff* *p* *mf*

Vln. II *ff* *p* *mf*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

269

Picc. *To Flute*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p mf*

Hn. 3 *p mf*

Hn. 2

Hn. 4 *p mf*

Tpt. 1 *p mf*

Tpt. 2 *p mf*

Tpt. 3 *p mf*

Tbn. 1 *p mf p*

Tbn. 2 *p mf p*

B. Tbn. *p mf p*

Timp. *f p*

Elec. *And* honoured among fox-es and pheasants by the gay house *Un-der the new made clouds*

Trigg. *63 64*

B. D.

Hp. *f*

Vln. I *div. p mp pp*

Vln. II *div. p mp pp*

Vla. *p mp pp*

Vc. *p mp pp*

Cb. *p mp pp*

M

N

285 To Picc.

Fl. 3 *p* *f* *p* *f* *p*

Fl. 1 *p* *f* *p* *f* *p*

Fl. 2 *p* *f* *p* *f* *p*

Ob. 1 *mf* *mf* *mf* *mf* *mf*

Cl. 1 *p* *mf* *p* *mf* *p*

Cl. 2 *p* *mf* *p* *mf* *p*

Bsn. 1 *p* *mf* *p* *mf* *p*

Bsn. 2 *p* *mf* *p* *mf* *p*

Cbsn. *mf*

Hn. 1 *pp* *mp* *pp* *mp* *pp*

Hn. 3 *pp* *mp* *pp* *mp* *pp*

Hn. 2 *pp* *mp* *pp* *mp* *pp*

Hn. 4 *pp* *mp* *pp* *mp* *pp*

Tpt. 1 *p* *mp* *p* *mp* *p* *pp*

Tpt. 2 *p* *mp* *p* *mp* *p* *pp*

Tpt. 3 *p* *mp* *p* *mp* *p* *pp*

Tbn. 1 *p* *mp* *p* *mp* *p* *pp*

Tbn. 2 *p* *mp* *p* *mp* *p* *pp*

B. Tbn. *p* *mp* *p* *mp* *p* *pp*

Timp. *f* *mf* *f* *mf* *f* *mf* *p*

Elec. in the sun born o-ver and o-ver I ran my heed-less ways

Trigg. 68 69

B. D. *f* *mf* *f* *mf* *f* *mf*

Hp. *f* *p* *f* *p* *f* *p* *mf* *f* *mf* *mp* *pp*

Vln. I *f* *p* *f* *p* *f* *p* *mf* *f* *mf* *mp* *pp*

Vln. II *f* *p* *f* *p* *f* *p* *mf* *f* *mf* *mp* *pp*

Vla. *f* *p* *f* *p* *f* *p* *mf* *f* *mf* *mp* *pp*

Vc. *f* *p* *f* *p* *f* *p* *mf* *f* *mf* *mp* *pp*

Cb. *f* *p* *f* *p* *f* *p* *mf* *f* *mf* *mp* *pp*

295

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Elec.

Trigg.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

My wish-es raced through the house high hay

70

O

div. arco

p

299

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1

Hn. 1 *ff* *mf* *f* *gliss.*

Hn. 3 *ff* *mf* *f* *gliss.*

Hn. 2 *ff* *mf* *f* *gliss.*

Hn. 4 *ff* *mf* *f* *gliss. b*

Tbn. 1 *ff* *f* *p*

Tbn. 2 *ff* *f* *p*

B. Tbn. *ff* *f* *p*

Timp. *ff* *f* *ff*

Elec. And no - thing I cared, at my sky blue trades

Trigg. 71 72

B. D. *ff*

Vln. I *f* *p* *sim.* *ff* *p* *ff*

Vln. II *f* *p* *sim.* *ff* *p* *ff*

Vla. *f* *p* *sim.* *f* *p* *ff*

Vc. *mf* *p* *f* *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

[illegible]

367 a 3

Fl. 1,2,3 *pp* *f* *pp* *f* *pp*

Cl. 1 *sim.* *sim.*

Cl. 2 *sim.* *sim.*

Timp.

89 90 91

Elec. I should hear him fly with the high fields And wake to the farm forever fled from the childless land

Glock.

Hp.

Vln. I 3

Vln. II 1. 2. 1. 2. 3

Vla. 2. 1. 2. 3

Vc. div. 3

Cb. 3

378

Oh as I was young and easy
in the mercy of his means

TIME

1

a

Thought

5

unis.
sul pont.

391

Hn. 1+3 *p* *a 2* *mf* *p*

Hn. 2+4 *p* *a 2* *mf* *p* 2. *p* 4.

Tbn. 1 *pp*

Tbn. 2 *p* *mf* *pp* *mf*

Timp.

Elec. 97 in my chains 98 like 99 the

T.-t.

Hp. *l.v.* *ff* *nat.*

Vln. I (sul pont.) *mf* *pp* *pp*

Vln. II *pp* *un.* *mp* *div.*

Vla. *pp*

Vc. *pp* *div.*

Cb.



403

Hn. 1 *p* *f* *mp* *mp* *pp*

Hn. 3 *mp* *pp*

Hn. 2 *f* *mp* *pp*

Hn. 4 *p* *f* *mp* *pp*

Tbn. 1 *mf* *pp*

Tbn. 2 *p*

B. Tbn. *senza sord.* *p* *mf* *pp*

Timp. 100

Elec. *ssssss* sea

T.-t. scrape around rim with triangle beater *f* l.v. (metallic decay)

Vln. I *mp* *un.* *ppp*

Vln. II *pp* *mp* *ppp*

Vla. (un.) *mp* *ppp*

Vc. *mp* *pp* *ppp*

Cb. *mp* *pp*